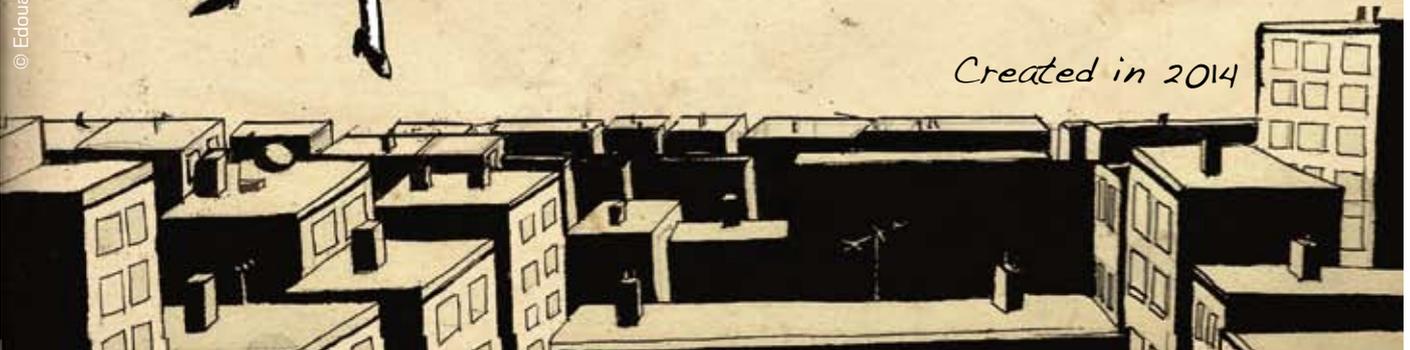


Triple Buse

Presentation Pack

Wordless Physical Theater



© Edouard Cuvelier

Created in 2014



&



Wordless physical theater

A show without words

For viewers aged 5 and older

Length : 50 minutes

2014 Creation



Triple Buse is the hilarious and farcical story of three employees working for a balloon delivery company. In this world of blue canvas and cardboard, the absurd and repetitive nature of the job stifles their ability to communicate and express themselves. The pressure to make a profit slowly but surely alienates the characters... leading the dreamer in the group, a distant cousin of *Charlie Chaplin* in *Modern Times*, to let his imagination run wild and smash the status quo, taking his accomplices with him- for better and for worse !

A fun and optimistic critique of modern working life, and an argument for the importance of the artist in our society.

How the project came to life.

Triple Buse is the creation of three people, the actors, circus performers and plastic artists **Edouard Cuvelier**, **Diane Lévêque** and **Sébastien Domogalla**. They cultivated an offbeat vision of our society, using humour to play on the anxieties of our times. This project was produced jointly by the non-profit **Compagnie du Plat pays!** and the **Compagnie Odile Pinson**. In 2012, the two companies decided to pool their resources and create a show that brought together visual arts, ambient sound and a playful approach to physical movement. This show blends modernity and tradition, using humour as a tool to poke fun at and investigate the peculiarities of our modern times.

Triple Buse draws on slapstick cinema for inspiration, taking a carefully choreographed approach to movement. It incorporates elements of circus performance and silent cinema in order to explore the relationship between body and object. The result is an absurd, humorous show, based around three naïve, innocent and funny characters. These three characters are inspired by the heroes of slapstick, who were themselves inspired by theatre, circus acts (clowns) and pantomime. And in the style of certain film directors (such as Aki Kaurismaki), **Triple Buse** uses an ultra-realistic corporate setting as a stage in order to stimulate the viewer's imagination.

To aid them in their creative process, the three actors called on **Eric de Staercke**, **Aude Droessaert**, **Colm O'Grady**, **Xavier Bouvier** and **Benoit Devos** for assistance in writing the play, setting the scene and directing the actors. **Antoine Hénaut** was brought in for the musical score, **Evelyne Meersschault** for costume design, **Raphaëlle Lamy** for the screenplay, and **Filippo Cavinato & Damien Hubert** for lighting and general stage management. The whole team immersed themselves in humour, absurdity and surrealism for this show, a tour de force of image and sound.



© Mara De Sario



Credits & Partners.

Distribution :

Cast and performers : Edouard Cuvelier, Diane Lévêque & Sébastien Domogalla

Artistic direction: Screenplay assistance, theatrical production & direction.

Eric de Staercke, Aude Droessaert, Colm O'Grady, Xavier Bouvier & Benoit Devos (Okidok).

IAD theatrical production intern : Margaux Lepage

Light creation : Filippo Cavinato & Damien Hubert / **Stage management :** Filippo Cavinato

Sound creation : Antoine Hénaut / **Screenplay :** Raphaëlle Lamy / **Costumes :** Evelyne Meersschaut

Illustration : Edouard Cuvelier / **Photography :** Mara De Sario / **Video production :** Nicolas Simon

Administration : Marleen De Poortere

Production : Sébastien Domogalla

Diffusion (Belgium / France) : Bertille Coudeville

Diffusion (Nord America and Others) : Chantal Cimon

Production : Compagnie du Plat pays ! Asbl - **Co-production :** Compagnie Odile Pinson Asbl.

With the support of : The Wallonia Brussels Federation – Theatrical Arts Office – Multi-disciplinary department

Partner and support : Centre culturel du Roeulx / Centre culturel du Pays des Collines / Centre culturel de Dour / La Salle la Fenêtre de Tournai / Foyer socioculturel d'Antoing / Centre culturel des Riches-Claires / La Bellone – Maison du spectacle / Compagnie la casquette / Le Théâtre de la Roseraie / Le Théâtre Varia / Arrêt 59 - Foyer socioculturel de Péruwelz / Le Manège.Mons / Ecole de cirque de Honnelles / Commune de Quiévrain / Maison de la culture Frontenac / Bureau International Jeunesse (BIJ) / Wallonie-Bruxelles Théâtre Danse (WBTD) / CINARS / Wallonie-Bruxelles-International (WBI) / Ululle - Crowdfunding /

A production listed by the Art & Vie cultural travel company / "Theatre in School" initiative of the Wallonia Brussels Federation. / This production is protected by intellectual property law: SACB – SABAM

The Show.

Triple Buse is a show that takes the spoken word and replaces it with body language and imagery.

The play explores the relationships between three characters who share the same workplace, forcing us to ask questions about our own preconceptions and the complexity of human relationships. The audience sees a balloon factory, animated by the movements of three employees, and supported by ambient sounds, cardboard props and office furniture and equipment which are used in new and unfamiliar ways. This is a visual performance that invites you to change the way you interact with the world.

"Working in the midst of a balloon delivery factory, three employees are busy blowing up, wrapping and delivering their packages all day, every day. Until one morning, unexpectedly, one of the workers decides they've had enough..."

Press review.



« Triple buse » : right on target

Three actors were invited to bring their show to the Théâtre au Vert, and they delivered a spectacle tailored to a younger audience. They take a humorous look at the world of work. At night, they vanish into their cardboard boxes. During the day, you see them label, stack and remove cases filled with what they lack themselves: the chance to rise up and fly away. This is a balloon factory, where the trio work day in, day out. Here they are: blowing, sticking and delivering flights of fancy around the world, while they're stuck inside !

Ah... Jealousy is in the air !

Three? That's two plus one. The one that doesn't want to follow the lead of the two others. Struggling, failing, grinding on regardless. Stuck between the rebel and the obsessive, the young worker hasn't decided which way she'll go. But she's leaning towards one of them... Jealousy gives them all a new source of energy. Each one trying to surprise, impress and reassure the beautiful newcomer. This is the new melody that carries the day, three voices both together and apart.

Sébastien Domogalla (Compagnie du Plat pays!), Edouard Cuvelier and Diane Lévêque (Compagnie Odile Pinson) come together for this new adventure, directed by Eric De Staercke, Aude Drossaert and Colm O'Grady. The show eschews the spoken word, using music and rhythm to bring a sharply honed sense of humour to the stage. The three actors use theatre, circus skills and movement to bring the story to life, and are not afraid to touch on subjects as deep as personal fulfilment, tolerance and professional commitment in a deliciously offbeat way. They take no prisoners, lambasting the preconceptions we make about these pillars of our lives. **"Triple Buse"** focuses on this improbable trio, but also casts a wider glance at a company that's lost its soul to the crushing daily grind.

"Triple Buse" is slapstick, light-hearted and bracing in equal measure. From the youngest to the oldest, it invites each member of the audience to question their notions of the obligation to work and make money. How can you preserve human relationships despite the crushing weight of enforced productivity? How can you catch and hold onto the little bubbles of happiness that escape each of us? The Compagnie du Plat Pays! and the Compagnie Odile Pinson use humour and colours to shine a light on the grey monotony of the workplace, using their circus magic and boundless inventiveness to keep you laughing all the way.

*Françoise Lison-Leroy, 18th of August 2014
(L'Avenir Le Courrier de l'Escaut)*

« Triple Buse » : Breaking down walls

A disparate trio of workers slave over their daily tasks inside a factory, where they inflate and pack balloons to add a little colour and fun to children's parties. Their work is unchanging and mechanical, repetitive and soul-crushing. Can there be a revolt within the ranks? And if so, what would be the consequences? Two men and a woman work to the tune of joyful, energetic music. The work is repetitive, mechanical and soul-crushing. The woman and one of the men are precise, meticulous, organised, consistent and rational. The other is inept, disorganised and unprepared. In short, a dreamer.



In spite of everything, this absurd daily routine works. But when this free-wheeling member of the trio resists the grind by playing dead, each step of the production process becomes progressively stranger and more difficult. The remaining two must find solutions, work differently and come together instead of just mindlessly executing their tasks. This starts to have an effect. Things have changed, and won't ever go back to the way they were before. This tale may seem simple and straightforward, but it plays on a complicated web of feelings and emotions. There are no words, just actions and gestures that swing from the slapstick performance of the clown to the precise discipline of the acrobat, and the characters allow themselves to be carried away by the rhythms, melodies and sound effects. The set, crafted almost entirely from cardboard boxes, is built and rebuilt throughout the episodes. It becomes almost like a character in its own right, an overbearing and constricting figure against which the trio must fight to escape the prison of their own routine. "Triple Buse" asks its young audience a number of piercing, difficult questions about their own preconceptions of work, human relationships, differences, freedom and emotions.

*Michel Voiturier, 5th of May 2014
(Rue du Théâtre)*

« Triple Buse » : Jokes in the chain



Here is a new opus of the «off» on the world of work. Here, the three Belgian employees of the company du Plat pays & Odile Pinson manufacture cartons and balloons to the chain. The productivity and ticking of the clock govern their lives. But a grain of sand slips into this well-honed mechanism. A dreamy employee chained up gaffes and jokes rather than making cartons. Formism, very little for him. It brings colors in this world made of gray uniforms.

One gear unlocks and the whole machine runs the risk of getting carried away. Fortunately, a model employee ensures compliance. But will not he be tempted to let himself go to dreams and laughter like his colleagues?

*C.M - Périgueux, 28th of July 2016
(Dordogne Libre - Presse MIMOS)*

Speaking to the audience of the MIMOS festival : « Triple Buse »



Thierry, also likes to dream : « *I found it very good. I like it when it starts to go wrong, it starts in the dream ... Even if it is sometimes necessary to return to reality. It was very well done.* »

Xavier, Lysbeth and Françoise.

The three friends love the Belgians : « *It was very nice. Generally, when the Belgians come to Mimos, it's good. They have a great humor.* »



Cécile and Swan laughed in front of the show : « *It's a work of mime that seems to me to fit the spirit of the festival.. I found it original and inventive to talk about the world of work.* »

**C.M - Périgueux, 28 of July 2016
(Dordogne Libre - Presse MIMOS)**

Triple Buse was presented in May 2014 in Belgium and abroad.



He has been programmed in the **Festival Théâtre au Vert** à Thoricourt (Belgium) in 2014, the **Theater of Young Audience of Huy** (Belgium) in 2015, at the 34th **International Festival of Arts & the Mime gesture - MIMOS** in Périgueux (France), in the official selection at the 17th edition of the **International Exchange for the performing Arts - CINARS** in Montreal (Canada) in 2016, the 3rd edition of the **Festival « Gesture of Voice »** in Braine-Le-Comte / Soignies (Belgium) in 2017 ...

Potential audiences / Additional activities.

This show is based on movement and sound, designed for a wide and varied audience and not constrained by any one language. With circus techniques, body language and wordless theatre punctuated by noises, outbursts and accidents, the show uses simple, childlike visuals that are universally accessible. The show uses humour to broach its main subjects, relying on the comical elements of clown routines and slapstick to engage the audience.

In addition to the show itself, we propose going into schools in order to prepare students for what they're about to see (showing them silent slapstick comedy films, explanations and worksheets about the conformity of the workplace and the place of the artist in society...) and hosting workshops on the show's themes and the various disciplines used within it: mime, clowning, art (making décor from cardboard boxes, etc.).



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Why the name « Triple Buse » ?

Triple Buse ? is Belgian slang for a complete and irredeemable moron. But the word “buse” means buzzard, and there’s nothing stupid about them. They were just birds that falconers couldn’t train like other raptors. As a result, they considered these birds to be particularly stupid and gave them an undeserved reputation that’s stuck with them ever since.

This is an old prejudice that has become so ingrained that it’s now a commonly used expression. We want to bring this injustice to the attention of the audience, and turn this undeserved prejudice into a symbol for any unjust accusations of stupidity. Not once, not twice, but three times – let’s redeem the “triple buse”.

Physical expression and the creative process.

The art of the clown is as much a caricature of society as anything else. The clown’s attitude and behaviour is based on social archetypes which lead to a detachment from reality, generating humour through the absurd. The world created by the show is closely linked to the clowns from silent films, such as Charlie Chaplin, Jacques Tati and many others who approached social issues by turning them on their head, using comical and absurd situations to offer an entirely new perspective.

As a creative process, writing a screenplay for a theatrical performance begins as both a philosophical and theoretical exercise. As the process continues, it transforms into a more practical affair, based on creation through physical movement, where physical capabilities become an important factor in the construction of the story. This approach to writing the play enables the writer to seek out, create and build a story that uses the stage and all the constraints and opportunities inherent in it, forming a show that embodies a real sense of “poetry” in the creative process.

Presentation of the authors of the show.



Edouard Cuvelier is an actor and was awarded a Bachelor's in Theatrical Arts from the University of Arras (France) in 2006. He trained at the Ecole International de Théâtre Lassaad (2006-2008). Passionate about burlesque literature and physical acting, he continued his training with Jos Houben (Ecole J. Lecoq), Christophe Tellier and Michel Dallaire (Hangar des Mines). In 2008, he joined the French Plastilina company and staged "La mort d'Auguste" by Romain Weingarten, which was performed at the Théâtre d'Arras. In 2009, he also joined the Odile Pinson company where he explored the concept of street creation with "Odile Pinson fait son cirque!" He then participated in the creation and interpretation of "A contre-courant" in 2011, which combined burlesque theatre with mechanical installations.



Diane Lévêque is an actress/circus performer/tightrope walker who trained at the Ecole Annie Fratellini in Paris, at the Centre des arts du cirque de Lomme (2001-2004) and at the Ecole International de Théâtre Lassaad (2004-2006), where she discovered the art of the clown with Ami Hattab, Jos Houben, Patrick Pézin and Michel Dallaire. In 2008, she founded the Odile Pinson Company with her first street performance creation, "Odile Pinson fait son cirque!" which combined slapstick comedy and tightrope walking. Following an encounter with Edouard Cuvelier, they created a joint project in 2011: "A contre-courant". Additionally, Diane also worked as stage director/external consultant for a number of different projects: "Fragments", by the Compagnie La main dans les Pâtes in 2008, inspired by silent film, "Babette femme parfait", a solo farce interpreted by Céline Giusiano in 2009, and "Justa Pugna", a tightrope performance created in 2009.



Sébastien Domogalla is a multi-disciplinary performer, working as writer/creator, actor, circus performer, producer and trainer. A graduate of Arts et Techniques Visuels – Saint-Luc (1998) with a DEE in Circus Arts from École nationale de cirque de Montréal (2003). Founder of the "Compagnie du Plat Pays! – Association of artists and artistic production for the Arts and Theatre" (2005). He assists creators (artists, musicians, artisans, circus performers, etc.) with the creative process and artistic career management, and collaborates with artists and professional companies as an artistic consultant. At the same time, he has worked as an actor and circus performer with professional companies such as the Belgian FERIA Musica, The Cheptel Aleikoum and Hvdz by Guy Alloucherie (France), Cirque Eloize, Cirque du Soleil (Quebec), Nau de Icaro (Brazil), Don Fiasko (Belgium), Pierre Paul Savoie Danse (Montreal) & the European "Circle Around" project with Eric Lecomte and Odile Gheysens' "Cie 9.81" (France). Most of his work is based around observation, feeling and listening. Breaking down the walls separating genres and weaving different disciplines together is a guiding theme of all of his works as a creator.

La Compagnie du Plat pays ! (In a few words...)



Established in the judicial district of Mons in the province of Hainaut, the Compagnie du Plat pays! Is an ensemble with variable geometry, which since 2005 offers to contemporary artists working for the Arts and Performing Arts, to accompany them through a structure of production, dissemination and administration of their projects. It was born out of the desire to have artistic disciplines such as circus, dance, theater, audiovisual, music, plastic arts and crafts, interacting with them in a different way. She endeavors to work on the artist's commitment and position in society, as well as on social themes, using different artistic practices and styles.

In all, over 12 years, nearly 70 collaborators (artists, directors, technicians ...) have participated in productions of the company of the flat country. With 20 original artistic productions to its credit, realized between 2005 and 2016, the Compagnie du Plat pays! Has gained recognition among audiences and programmers by crossing the borders of Belgium. She has presented more than 500 performances to date in Europe and North America.

Sustained creations and projects focus on talking about men, the world, our behaviors in society by taking the subjects out of their ordinary framework with humor, in order to make them accessible to the greatest number and the youngest. We support a scenic research work based essentially on the observation of our contemporaries, giving birth to charming and authentic characters that lead children and adults to a reflection and a self-criticism of our little ones. Through the vector of laughter and sincerity in the game, creators approach, «the air of nothing,» current concerns and values that we believe are essential. These projects have in common the use of the burlesque and the absurd, with a good dose of humor and tenderness, in order to inject poetry into everyday life. A constant questioning of the place and the commitment of the artist in our society appears in filigree in each of our creations.

We aim, through our projects, to build bridges between the generations and the different components of society. We are therefore particularly keen to promote family representations, mixing public and adult audiences, for a recognition of the cognitive abilities of children.

www.cieduplatpays.be

La compagnie Odile Pinson (In a few words ...)



Created in Brussels in 2008, the non-profit **Compagnie Odile Pinson** brings artists together to create original shows which explore the possibilities of physical acting for the participants. Their main focus is the ever-changing field of "burlesque" theatre, which offers a comical counterpoint to contemporary society. The starting point for the company is the way the settings and roles put a twist on normal society and reveal the inherent weaknesses of human beings. These characters are close relations to the clowns and slapstick artists of silent film, brought to life with carefully choreographed and rhythmic movements, visual contrasts and silhouettes. The company frequently chooses public spaces for its stages, and has two productions under its belt: "Odile Pinson fait son cirque" in 2008 and "A contre-courant" in 2011. Since 2012, the company has been increasing its scope by researching visual programmes for its stage performances. Located in Tournai since 2011, the company is collaborating with a number of local organisations in order to build a solid collaborative network within the Hainaut region. From culture centres and non-profit organisations to schools and artists' collectives, the company is ready and willing to get on board to provide artistic expertise and experience.

www.odilepinson.com



Technical conditions.

A frontal stage configuration

Length: 50 minutes

Teams: 4 people (3 Artists + 1 Stage Manager)

Open stage space requirements: Width: 6m / Depth: 6m / Height: 4m

Minimum stage dimensions: 8m x 6m

Black leg and border (1 backing + 3 panels minimum)

Boards/floor covered with a black dance mat

Lighting : 24 circuit dimmer

4 1kM 614SX-type zoom profiles (or equivalent)

17 pc 1kW with shutter

3 x 118 lee gels

A 24 circuit lighting console in good working order

Sound : A 4-point amplification adapted to the room, with façade and distant projection

Stage management : Table provided by the company

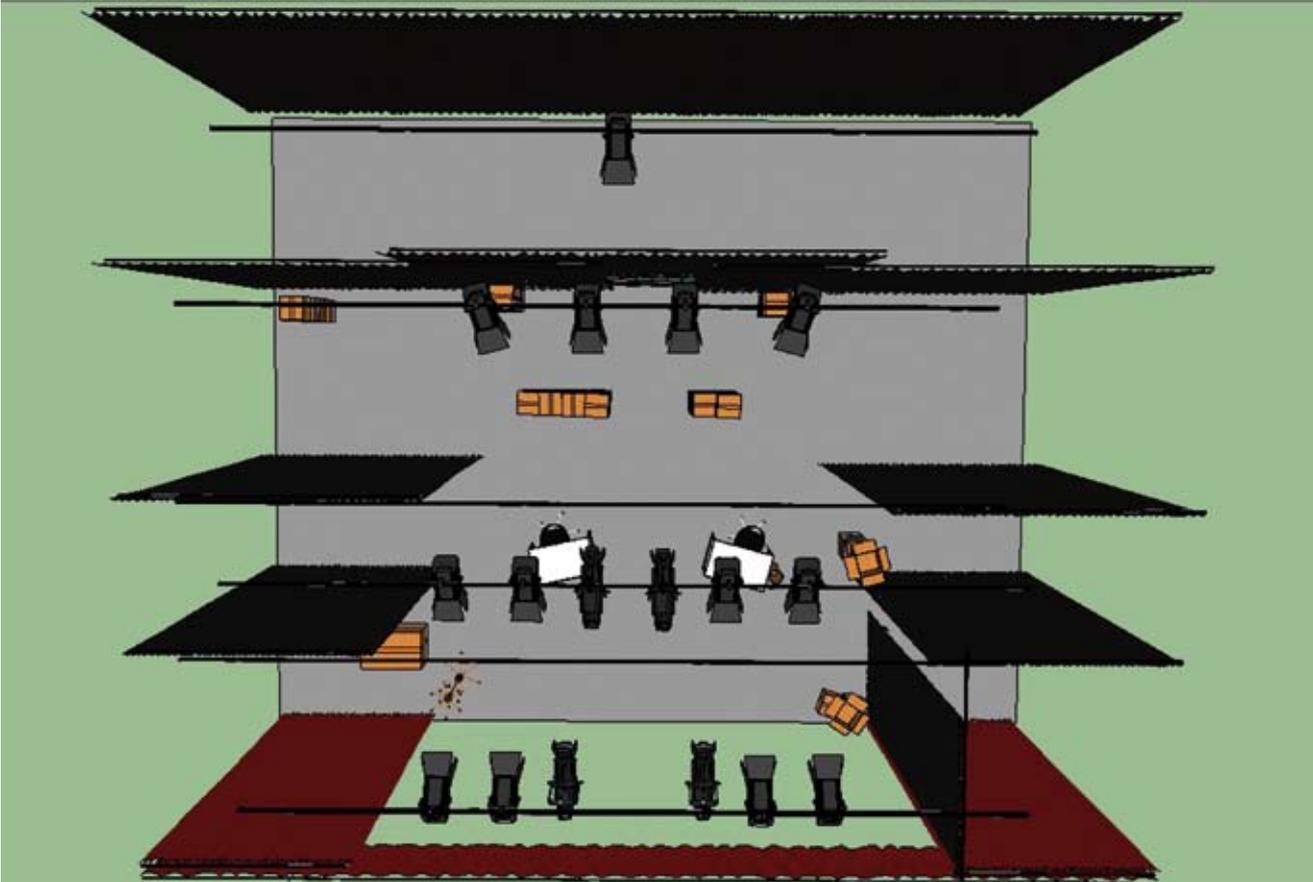
Installation: 5 hours (with 2 technicians)

Disassembly: 50 minutes

Basic installation plan / Page 12

Detailed technical data sheet available upon request

Installation plan.



Plat
AYS!
Compagnie
Production Artistique

Company contact details :

Compagnie du Plat pays ! Asbl

Association de production artistique.

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Staging the Show.

The stage direction of **Triple Buse** is deliberately simple and dynamic, enabling the relationships between the three protagonists to shine through. The show is completely wordless; not because the characters cannot speak, but because they no longer communicate verbally with each other. Speech has become irrelevant to them, as their lives are now controlled and directed by the rhythm of their work. The key idea is to take the viewer on a voyage to the “**absurd**”: an imaginary country where the world of work is nothing more than a deformed reflection of the world around us today.

The story : When the curtain is raised, we see a delivery company with two desks and a superabundance of boxes. It's morning, the sun is rising and music sets the scene for the start of the day. Three model employees immediately get to work, each knowing exactly what to do. They work on a chain, their gestures and movements extremely repetitive. They complete each operation in an almost robotic fashion: announcing each piece of news they're tasked with sending to the outside world.

The role of music and light.

The music and sound is used to quickly and effectively set the stage for the characters' daily lives. The sound and lighting highlights the key elements of the relationships between the characters, even allowing them to step out of this world and taking them elsewhere, but still maintaining the delicate balance between humour and poetry.

The stage design and accessories.

At first glance, the stage design appears to be entirely functional.

The desks are set up according to the tasks performed at them: stretching, blowing up and weighing balloons on one, folding and wrapping the delivery boxes on the other. They're light-weight and mounted on castors, enabling the characters to work freely without constraints. The matching chairs are also fully mobile. The simplicity of the forms and the industrial design give these objects a certain sense of timelessness.

They represent “work”, without giving any sense of time or place.

The materials and equipment are not meant to be durable, and in fact many are disposable, such as cardboard, balloons and sticky tape. This reflects the limited usefulness of the work itself, and its inherent fragility. The employees may complete their tasks with care and attention, but that doesn't protect them from being treated as interchangeable objects. These days, unfortunately, it is no longer the professional skills of the worker that will enable them to keep their job from one day to the next. And to translate this reality onto the stage, we decided to combine the most basic and ignoble of materials with the most useless work imaginable: blowing up balloons.

The workers cling on to their jobs. This gives them the means to live, but aside from this basic need, everything is fragile and held together by the thinnest of threads. We only exist in the present moment, and we must make the most of this as much as we can...

Working with non-verbal communication.

Every form of expression and each word you say has its own non-verbal equivalent: a facial expression, a look, a gesture, a posture and the position of your body in space. The things on and around you (choosing certain clothes and colours, wearing a perfume, organising objects around you, etc.) also constitute a form of non-verbal communication – no matter what you do, you're broadcasting information to the people around you. What's more, non-verbal language is intimately linked to emotions. These can be seen on your face, and can also manifest themselves as a desire to be closer or further away.

The show uses a number of different forms of non-verbal language, and these are superimposed upon one another. The dance sequences, the lighting and the screenplay form boundaries which create meaning. They do not say the same things as words, or they say the same things but differently. By exploring the idea of non-verbal language, we can give it meaning and value, discover new forms and facets and, especially, understand how important it can be in all aspects of our lives. And if non-verbal language can be used - not just in art and creative activities, but in life itself - then maybe we're all capable of mastering this skill.

Themes in the Show.

Creation :

With **Triple Buse**, the workplace becomes a stage where all the complexities of human relationships come face to face with the straightjacket of daily work. **Triple Buse** invites us to think about our preconceptions. How can we change our attitudes and open ourselves up to the unknown? Creativity and imagination could be the keys to unlocking an understanding of yourself and of others. These days, we talk about people and about individualism. The idea of an office is just a function, a metaphor, a context. It provides a perspective from which we can see the relationships between people. But throw the smallest grain of sand into the gears of the machine, and all of a sudden nobody can do their job anymore.

People must keep themselves busy, even if the task is futile. This is what distracts them from their fear of emptiness.

The historical importance of work in our society :

Our leisure time may have increased considerably over the years, but work still occupies a huge chunk of our lives. It's work which determines our social identity, and which offers a source of individual accomplishment for those lucky enough to have a job that they enjoy.

It could be said that the modern age is the point in our history at which work has finally become a noble pursuit. From its origins as a servile, degrading activity in the Roman and mediaeval times, with the end of the aristocracy and ruling classes it has become the sole activity that allows people to reclaim their dignity. However, even though we can see a clear movement throughout history of work as emancipation, it remains an activity which can stoke alienation between people. Exploitation, harassment, manipulation and a disregard for human dignity have all taken root, transforming an essential factor of human freedom into an opportunity for subjugation.

We no longer work like we used to fifty, or even thirty, years ago. Companies, techniques, careers and social relationships have all changed. This has not automatically led to a more intelligent, richer and more respectful approach to work: unease, disarray, suffering, fear and stress are also the fruit of these changes. The objective and subjective place of work in our lives has become less clear. And despite all of these changes, "the end of work" does not seem any closer than before.

Work is a fundamentally ambivalent concept. On one hand, it emancipates by providing an entry into society, and on the other it alienates by circumventing free will. We need another path, other activities and values which can lead to individual fulfilment and stronger links with the people around us. Today, work constitutes the primary way for people to integrate themselves into society. By analysing the reality of the workplace, the people in it and the rules governing it, we must not resign ourselves to being controlled by our work, but rather be aware that it is in our power to change it for the better.

Sources: I. Francfort, F. Osty, F. Piotet, M. Uhalde, «Social worlds within businesses» R. Sainsaulieu, «Working relationships in the factory», «Identity in the workplace, past and present», A. Exiga, F. Piotet, R. Sainsaulieu, «Sociological analysis of working conditions», R. Sainsaulieu, «The identity of work».